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Municipal Art League Prize for Portraiture, presented by Mrs. William O. Thompson, to Arvid Nyholm for the painting "Greta."

Honorable Mention, to Cecil Clark Davis for the portrait, "Mrs. Rufus Granger;" to Oskar Gross for the painting "Dreams of future;" to Lucie Hartrath for a group of five paintings;

applied art with two liberal purchases of Greek vases at Rome and Naples, a full quarter century ago (1889). We publish two views of a wide-mouth jar from that collection in this number, a red-figured vessel of the form called stamnos, height fourteen and a half inches.

The bacchic groups which an Athenian decorator has painted on both faces



ATHENIAN STAMNOS, THE RUSTIC DIONYSIA

to Frank Ingels for the sculpture "Children's fountain."

Victor Higgins' painting "Moorland gorse and bracken" was purchased by the Exhibition Committee of the Municipal Art League for the Municipal Art Gallery.

The silver medal of the Chicago Society of Artists was awarded to Emil R. Zettler for a group of sculpture.

VASE PAINTINGS BY THE MASTER OF THE RUSTIC DIONYSIA

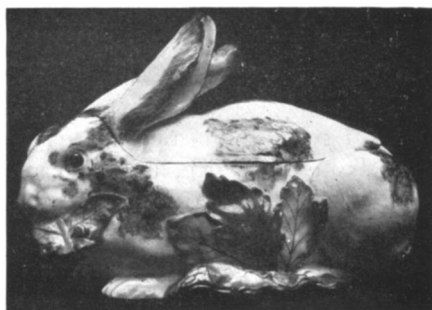
SELECTING their specimens chiefly for their utility as models of taste in forms and decoration, Messrs. P. D. Armour and C. L. Hutchinson enriched the Institute's exhibits in

of our specimen, in the fine red-figured style of about 460-440 B. C., and his introduction of a red stamnos in one of those pictures, persuade us that stamnoi were not devised to hold solids but wine and water, just like the more familiar krater forms. The glossy black coat and line-work of our specimen are most regularly encountered on fifth century vases from the antique cemeteries of Nola, Campania. The present vase however is believed to have been excavated at Capua in 1884. The manufacture of the Nola glaze vessels in Athenian workshops is universally admitted. A thorough cleaning here revealed no large additions by the Italian restorer, whose reassemblage of the fragments is most skillful.

We are under obligations to a British

connoisseur for the suggestion of a more specific attribution of our Chicago stamnos to the master of the Rustic Dionysia, whose hand he inclines to recognize here, as on numerous other red-figured stamnoi decorated with this subject. Mr. J. D. Beazley of Oxford describes the material which he has collated in *Mitteilungen des römischen Instituts*, 1912, pp. 286-297. He does not indeed tabulate our Chicago specimen, doubtless because he could not describe it as an eye-witness. But the likelihood of its being the handiwork of his anonymous master seems strong, since the decoration of stamnoi with portrayals of the Rustic Dionysia was a habit of that artist. It follows of course that these vases were made for ceremonial uses. Their character is agreeably rendered in one of the compositions before us. Two maidens crown a stamnos with ivy, while another approaches wearing an ivy wreath and carrying a leafy thyrsos. Three further maidens with kindred attributes are pictured on the obverse.

These paintings antedate the Pheidias of the Parthenos statue, whose still mildly rigid manner of modeling we know, by a scant score of years. The uncloaked girl at center wears the same peplos as his Athena. The ceramic painter's ungainly foreshortenings and his childishly outlined ears almost belie the smart profiles and the live black eyes of his thoroughbred models. He paints the leaves of the girl's ivy wreath in counterchange, black where it crosses the red vase, and red on the black picture ground. We owe him more for showing us the young acolytes and their properties in action. Taine holds, rightly, that the ancients need more annotation by artists, and less henceforward from cloistered scholars. A. E.



CHELSEA AND TOFT WARE

A STAFFORDSHIRE potter who had a small works at Tinker's Clough made earthenware decorated with slip, of which the most ambitious specimens were made for presentation purposes on festival occasions. From the numerous specimens bearing the name of this English worker, the products of these kilns are often described as Toft ware. By applying large masses of slip with a brush and adding the details with a quill he obtained a naive expression, though a homely result. An unusually fine specimen of this work has recently been added to the Blaxius Collection, a posset cup with two flattened loop handles. The design is laid in brown-black slip, picked out with white dots, on gray ware showing yellow through the glaze. At the top are the letters "B. N. H. P." and date 1724, at the bottom varied lines known as "combing."

Of equal interest is the large Chelsea rabbit tureen with its amusing variety of cabbage leaves and a snail or two to accent the realism of this life-size beast. The well-known botanist and student of animal and bird life, Sir William J. Hooker, decorated his mantel-piece with this and similar Chelsea objects, which were of keen interest to his little son.